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EIROGNOMY

BY

IRVING R. BACON.

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A METHOD OF CHEIROGNOMY

THE SCIENCE OF READING CHARACTER BY THE CONFORMATION OF THE HAND

BY

IRVING R. BACON

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Scoff to your heart's content, but read; and, having read, compare with the hands of persons whom you know, what you find set down in this little book, and if the book prove the mirror of the man, recommend it to the study of those whose welfare is not indifferent to you. For surely nothing can be more helpful than to possess a glass that will show exactly how one is fitted out to make the journey through a world in which nearly all go groping and stumbling about in ignorance of the means nature has placed at their disposal.

The sage's advice, "Know thyself," is but part of the problem this little book claims to solve. It shows you at one stroke not only what you are and can hope to accomplish, but also what everybody else is at heart, if you will only take the trouble to look at his hands through the spectacles herewith furnished you.

I. R. B.

New York City, December, 1903.

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FIRST LESSON

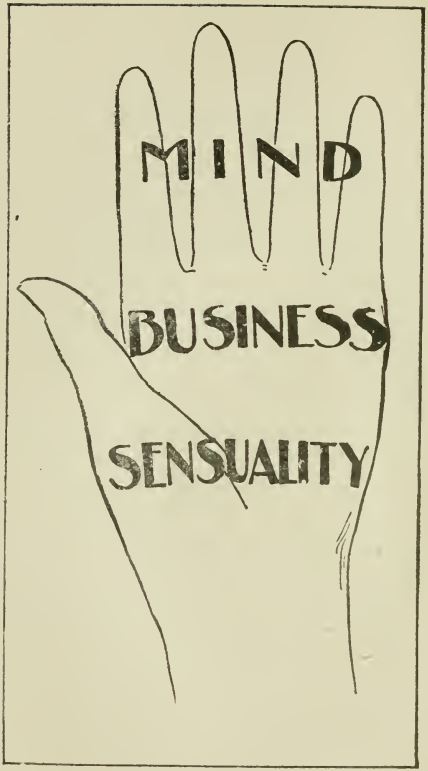
I

The person whose hands are being examined is called "the subject."

The first thing to do is to note which one of the three divisions of the hand predominates. These divisions are called the three worlds of Cheirognomy.

1. If the fingers have the appearance of being the most prominent part, that is if they seem to be longer than either of the other two divisions, the subject is inclined to be intellectual and will have a fondness for mental pursuits, irrespective of the question of profit.

2. If the division marked "Business" is as long as the fingers or longer, it indicates that the subject possesses all the qualifications that


MIND
BUSINESS
SENSUALITY

constitute a business man. The term "business" being accepted in the widest sense of the word and including not only mercantile affairs, but also affairs of state and government; in a word, everything that is calculated to promote the material interests of the subject.

3. If the division marked "Sensuality" has the appearance of being longest, the subject is a seeker after pleasure and subordinates everything to the gratification of his desires.

4. If "mind" and "business" appear fairly balanced you must read the subject's nature as being a composite of intellectuality and practical energy. This is an excellent combination as too much intellectuality, without business tact, is apt to produce a dreamer, who accomplishes nothing; while too much business ability with little intellectuality makes an avaricious, hard, grasping nature.

5. If "business" and "sensuality" appear fairly balanced, the subject will make money out of gross pursuits, such as running a low concert hall, or a "dive" or gambling den.

6. If "mind" and "sensuality" are balanced, the subject is likely to be an erratic poet, or a singer of ribald songs, a person whose thoughts are wholly occupied with sensuality.

If all three divisions are of equal development, the subject's character is well balanced and harmonious, and this is perhaps the best combination of all.

II

The next thing to note is:

1. Whether the skin is fine or coarse. If fine, the subject will be refined in whichever of the three worlds he lives; while if the skin is coarse grained, if the pores are big, he will prefer coarse methods. Be careful to

estimate what degree of fineness or coarseness the skin has, as there are innumerable grades of each.

2. Whether the hands are stiff or flexible. Flexibility is shown by the ease with which the hand bends backward. The degree of flexibility shows the adaptability of the subject's mind and disposition. The more flexible the hand the greater the brilliancy, versatility and generosity of the subject. The stiff hand belongs to a nature which is hide-bound in old traditions, is conservative, unsympathetic, stingy and oposed to everything that is novel. Such a one may be trusted with a secret though, for he is close mouted for the same reason that he is close fisted. He is too stingy to part even with a secret.

Medium flexibility, that is, the hand that bends back just enough to escape stiffness, is best. It shows a nature that is well-balanced, self-contained,

not an extremist, neither chained to old-fogyism, nor radical to the point of rashness. Such a subject will help those who need help, but will not squander money nor sympathy with a too lavish hand. He is serious and views life as a problem which he spares no pains to try to understand and solve.

3. Whether the palm of the hand is soft, elastic or hard. This is called the hand's consistency. If it is soft, the subject is lazy. The softer, the lazier. If so soft as to be flabby, it is safe to say that no matter how many good qualities the hand may otherwise indicate, the subject will never accomplish anything.

If elastic, the subject will be energetic. The more elastic, the more strenuous.

Elasticity is shown by the rubber-like tendency of the flesh to resume its original conditions after being

pressed, while the soft or flabby hand is like putty to the touch.

If the consistency is hard, the subject is a hard worker; one who finds delight in labor, but does not possess great intelligence to guide it. The mind is inelastic, and usually it will be found that the hard hand is accompanied with a coarse texture of skin.

4. Whether the color of the palm is red, pink, white, yellow or bluish.

Red color shows excess of health, and if it goes with a hard, inflexible, coarse-textured hand is apt to brutalize its possessor.

Pink color indicates normal health and is an excellent sign on any hand. It belongs to a subject who is full of brightness, sunshine and vivacity and whose brain is not clouded by too much blood nor weakened by too little.

White colored palms show lack of blood, consequently lack of heat. Such

a subject is cold, unattractive, repellent and lacking in force. He is dreamy, unemotional, selfish, mystical, unenthusiastic, unsympathetic and unloving.

Yellow palms belong to a bilious subject. He is constantly depressed, moody, melancholy and always dreading and expecting the worst. He is silent, morose and uncompanionable. Gloom, mystery and superstition are his characteristics.

Blue or purple color in the palms indicates sluggish circulation of the blood. It is a health symptom and has no reference to character. All you can say when you meet a subject whose palms are bluish or purplish is that his heart action is weak, that his blood is congested, that it does not circulate freely.

SECOND LESSON

THE THUMB

Unassisted by any other part of the hand, a skillful cheirognomist is able to give an exhaustive reading of a person's character from the thumb alone.

There are on the thumb, like on all the fingers, three phalanxes:

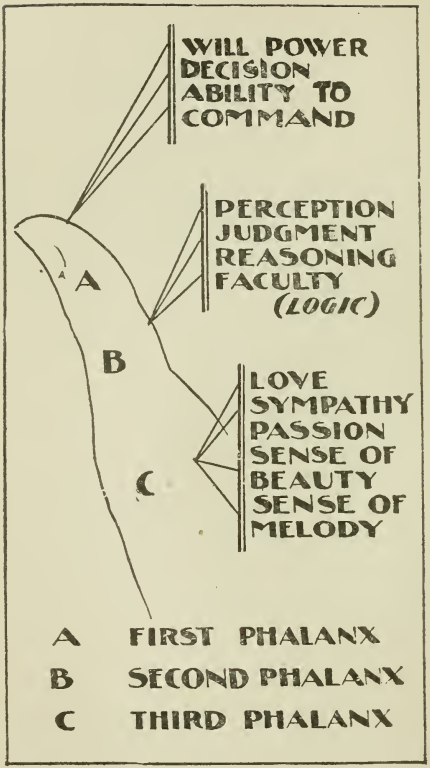
1. The nail phalanx, representing will power.

2. The second phalanx, representing reason.

3. The third phalanx, known as the ball of the hand, representing affection. This phalanx is called by cheirognomists the Mount of Venus, or the Mount of Melody.

A—THE THUMB S SIZE

Large thumbs indicate strength of character. Their possessor is guided


WILL POWER
DECISION
ABILITY TO
COMMAND
PERCEPTION
JUDGMENT
REASONING
FACULTY
(LOGIC)
A
B
C
LOVE
SYMPATHY
PASSION
SENSE OF
BEAUTY
SENSE OF
MELODY
A FIRST PHALANX
B SECOND PHALANX
C THIRD PHALANX

by the head. He is a leader, a seeker after the useful, necessary and practical.

Small thumbs show weak character. Their possessor is guided by the heart. He is bound to be led, and is fond of the beautiful, poetical and sentimental.

Small thumbs are usually found best developed in the third phalanx (Mount of Venus), and deficient in the other phalanxes, thus showing strong affection without accompanying strength of will or reason.

In the normal development, the first phalanx should be a trifle smaller than the second. This shows a well-balanced nature.

If the first phalanx is longer than the second, Will is stronger than Reason, and such a subject is bound to first act and then reflect, instead of *vice versa*. He is stubborn and despotic, and it is hard to make him

realize that it is better to acknowledge and correct an error than to suffer its evil consequences.

If the second phalanx is very much longer than the first, the subject is a clever reasoner, but rarely if ever executes what he plans. He knows what ought to be done, but lacks the will to do it.

B—THE THUMB'S SETTING

If the thumb is set high on the hand, that is, if it grows out of the hand near the fingers, it indicates a low degree of intelligence.

The further away the base of the thumb is from the fingers the higher the intelligence.

A small thumb, high set, is usually seen on the hands of born idiots.

A low-set thumb, standing out almost at right angles from the hand indicates generosity, sympathy, inde-

pendence, a nature ready to make sacrifices to help others.

If, in addition, this low-set thumb is flexible, it denotes a subject who scatters money with prodigal wastefulness.

A thumb, whether high-set, low or of medium setting, if carried very close to the side of the hand, indicates great caution, lack of sympathy, fear to say much lest familiarity be invited and favors be asked. Such a subject is narrow in his views, bigoted, secretive.

The medium set thumb, which is carried neither very close to the side of the hand nor tends to stick out at right angles, is the best. Its possessor is neither prodigal nor stingy, but responds to a reasonable appeal, is sensibly generous and in all things, whether business, love, religion or home life, observes a proper balance, free alike from meanness and sickly sentimentality.

1. The elementary thumb.

It looks like a spigot of flesh stuck on to the hand; has no symmetry and does not show the line of demarkation between the first and second phalanxes. Its characteristics are heaviness, coarseness, brutality. Its owner cares nothing for the feelings of others and never hesitates in his ignorant obstinacy to ride rough-shod over every obstacle in his way.

Be careful to observe the degree in which the thumb approaches or re-

cedes from the elementary type. Indeed, there is no portion of cheirognomy in which this precaution of noting degrees should ever be lost sight of. If, for instance, the first suggestion is, "This hand is soft," the very next consideration should be, "To what degree?" And another thing to be borne in mind is proportion. A thumb may be very small and yet, in proportion to the rest of the hand, large, or *vice versa*.

2. The Strong Thumb.

Viewed from the nail side, this thumb is broad in both phalanxes,

but it is not as thick and shapeless as the elementary type. And, besides, each phalanx is distinctly discernible. The possession of this thumb has an indomitable will and great physical strength, unless the color of the palm is of the pallid white of anæmia, the yellow of biliousness or the blue or purple of defective heart action.

3. The Refined Thumb.

This shapely thumb has the appearance of being of one thickness throughout the two upper phalanxes. It is delicately moulded and speaks of

tact and refinement, backed by strong will and reasoning. Its owner accomplishes his purpose by diplomacy and without wounding anybody's feelings and yet with a determination which is rarely shaken. It is to such as these that the simile of the "steel blade in a velvet scabbard" applies.

4. The Nervous Thumb.

It is very flat and when pressed between your fingers feels spongy and flabby, as if all the substance had been squeezed out. It indicates extreme nervousness.

5. Paddle-shaped Thumb.

The first phalanx is very broad, but not necessarily thick. It denotes tremendous will-power, and even if the phalanx is short its great breadth shows that the subject is very determined, one who is a factor to be reckoned with, and never, under any circumstances, a milksop. It is usually found accompanied with physical weakness, as if to prove the saying that "nature is parsimonious."

6. The Brilliant Thumb.

The second phalanx is waist-like. Such a subject possesses a brilliant, tactful nature. He is an agreeable companion, for he knows exactly how to say and do things calculated to please, and has a faculty of gaining his ends while seeming to be doing a favor.

7. The Clubbed Thumb.

The will phalanx is thick and rounded and the nail short and coarse. This thumb shows almost unconquerable obstinacy, passion and determination. Although the owner of such a thumb may be easy-going and mild-mannered, he is a dangerous person to arouse. He is apt, in a fit of anger, to lose sight of all consequences and beat out one's brains.

THIRD LESSON

FINGERS

I

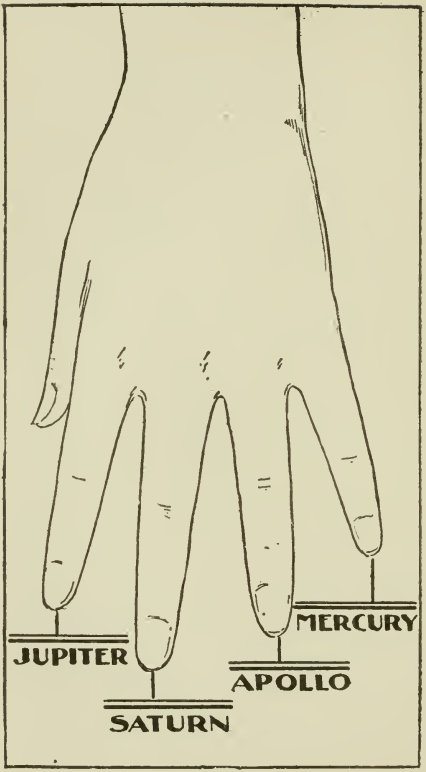
FINGERS IN GENERAL

The finger adjoining the thumb is called the finger of Jupiter. The one next to that Saturn, then comes Apollo, and the small finger is Mercury.

The space between the thumb and Jupiter, if wide, indicates generosity, love of independence and intolerance of restraint.

The space between Jupiter and Saturn wide speaks of independence of thought, a mind that is not bound down by the views and opinions of others. One that has opinions of his own.

Saturn and Apollo well separated, denotes a subject careless of the fu-


JUPITER
SATURN
APOLLO
MERCURY

ture; a Bohemian, one devoid of stiffness or formality.

Apollo and Mercury widely separated, denotes independence in action; one who in his conduct does not care for the opinions of others.

These spaces between the fingers must be at the bases of the fingers, and not due to curvature of the fingers.

When all the fingers are tight together the subject is hard to become acquainted with. He is stiff, formal, lacking independence of thought and action, stingy because self-centred, and always looking out for the future.

Saturn should be the longest finger. It is the balance-wheel of character.

Jupiter and Apollo are, when normal, of equal length and should reach to the middle of Saturn's nail phalanx.

Mercury should reach the base of Apollo's nail phalanx.

What characteristics each finger represents will be taught in the fourth lesson.

II

INDIVIDUAL PHALANXES

If the first (nail) phalanx of a given finger is longest it shows that the mental qualities characteristic of that particular finger predominate.

If the second phalanx is longest the business qualities characteristic of that particular finger predominate.

If the third phalanx is longest, the more sensual qualities characteristic of that finger predominate.

If the third phalanx is very thick, coarseness and brutishness characterize the subject.

If the third phalanx is very long and thick, coarse sensualism, luxuri-

ousness and gratification of the appetites are shown.

If extremely thick, fondness for eating and drinking is shown.

If the third phalanx is waist-like, the subject is a moderate eater and expends his strength in mental or business affairs. Money is valued by him only for the pleasures it can purchase. He is apt to be very extravagant. He is of an enquiring mind.

If the fingers are excessively long and the chinks between them very wide, he is not so much an enquirer as merely an inquisitive prier into everybody's business.

III

FINGER TIPS

There are four primary tips. They are rarely seen in their purity.

1. The Spatulate Tip.

Finger tips shaped like this show activity, originality, enthusiasm, earnestness, quick resolve, skill, enterprise, independence, fondness for novelty, for animals, for sport, for anything that enables their owner to give expression to his energy and activity.

2. The Square Tip.

A subject with such finger tips loves regularity, order, system, arrangement. He thinks and acts by rule, is punctual and assists on others being so. He is polite and a strict observer of social customs. Precedent is his guide through life and he detests departures from the old and established. He does nothing by impulse, is careful in dress, likes history and scientific works, paintings of natural scenery, of still-life or of buildings. He is skillful in games and apt to be a good sculptor

3. The Conic Tip.

This is the artistic tip. A person with conic-tipped fingers is impulsive, quick, intuitive, impressionable. He is swayed by the beautiful and harmonious, cares nothing for system and regularity, usually detests arithmetic, and never has a fixed place for anything. He is talented, inclined to idealism and seeks occupations in which he finds scope for his intuitive powers. He prefers romance to reality, and in diet, too, craves more for dainties than for substantial food. He

is sympathetic, emotional and easily led. He is not very constant in love. He is poetic, lovable and very attractive and very unconventional.

4. The Pointed or Psychic Tip.

This is the conic tip carried to excess. Its owner lives entirely in the realm of mentality and has no interest in the materialistic operations of business. He is highly inspirational and idealistic, and prefers his cloud-land dreams to anything this practical, money-seeking, matter-of-fact world can offer. Beauty is all in all to him. His life is happy or other-

wise in proportion as he has means to secure leisure to indulge his beautiful fancies. He is too ethereal for usefulness. He is a visionary and is forever chafing under the uncongeniality of every-day, practical surroundings. Life is unreal and shadowy to him. His dreams and poetic fancies are the only things that seem to him to be substantial.

The tips one usually meets in practice are merely approximations to one or the other of these pure types and must be read as modified by the extent of their departure from the pure type. Sometimes they are a combination of types, and it happens not infrequently that each finger has a different tip.

IV

LONG FINGERS

Fingers which are as long as the palm or longer, are long fingers. They

indicate that the subject is fond of detail, of going into minutia to the neglect of larger affairs. He is suspicious and never quite sure that his friends are true; is sensitive and easily offended. He is a careful plodder, neat, tidy, slow, patient, long-winded, thoughtful, watchful, enquiring, and has a good memory. He is inclined to be selfish and stingy.

V

SHORT FINGERS

Fingers shorter than the palm are short fingers. A short-fingered subject despises details and wants everything considered in its entirety. He is a quick thinker and wants you to come to the point without much circumlocution. He is highly intuitive, is not easily deceived, forms his own opinions while you are still talking, and usually acts upon the spur of the

moment. He is hot-headed and extremely strenuous. He cares only for large enterprises, craves for everything on a grand scale, wants to build large structures, lead armies, control nations, dictate policies. He is dashing, but usually slovenly, because he has no time for detail. For the same reason he is careless of etiquette and does not notice slights unless very glaring. He is not over-sensitive and, as a rule, he is of a happy, cheerful disposition. He is quick-witted, concise in expression and makes a good reporter and short-story teller.

VI

KNOTTY FINGERS

Protuberances at the joints are called knots. Unless produced by rheumatism or adventitious causes they indicate thoughtfulness, analysis, lack of emotion. Such a subject is

not led by sentiment. He is ruled by the head not the heart. He is studious and stores his mind with well-classified, well-digested knowledge. He is skeptical and demands proof for everything.

If the first joint is knotted it indicates that these qualities apply to the mental side. The second joint knotted shows the development of the material order, of practical commonsense in business matters. A subject with both joints knotted applies the gauge of mental and material neatness to whatever he does

A knot on a short finger detracts from its impulsiveness.

VII

SMOOTH FINGERS

If there is no protuberance at the joints the fingers are said to be smooth. Such a subject acts upon im-

pulse, inspiration, intuition. He is artistic in taste and inclination and, if the finger tip is conic or pointed, he is apt to waste his whole life dreaming of what he will do to-morrow. Only rarely does he accomplish anything.

Smooth-fingered subjects act upon impressions; they do not like to delve. They think quick, dispose of everything more rapidly, but are never as thorough as the knotty-fingered subjects. Life is more beautiful to them. They see its artistic side and are attracted by its beauties of color and form. They are seldom skeptics. They are content to take the word of others in matters of religion and are willing to allow much for granted.

The Latin races have smooth fingers. They love the ritual, pomp and splendor of religious pageantry. The knotty-fingered Puritans care only for simplicity.

If the fingers are coarse, smoothness indicates that the subject is fond of showy dress and vulgar display.

Smooth fingers are necessary to the actor, as he is sometimes compelled to rely upon the inspiration of the moment to help him out of unforeseen dilemmas. A knotty-fingered actor would, under similar circumstances, ponder and probably not hit upon the proper course to pursue until the occasion was passed.

Note:—In practice always allow for the modifying or heightening influences of tips, consistency, texture and color. Thus a smooth finger with a square tip denotes a more practical and successful subject than a smooth-fingered one with a conic tip. And, on the other hand, the chances of success of the latter are enhanced by pink color, while even the most promising knotty-fingered subject is apt to meet with failure if the color of the palm is pallid white or yellow.

FOURTH LESSON

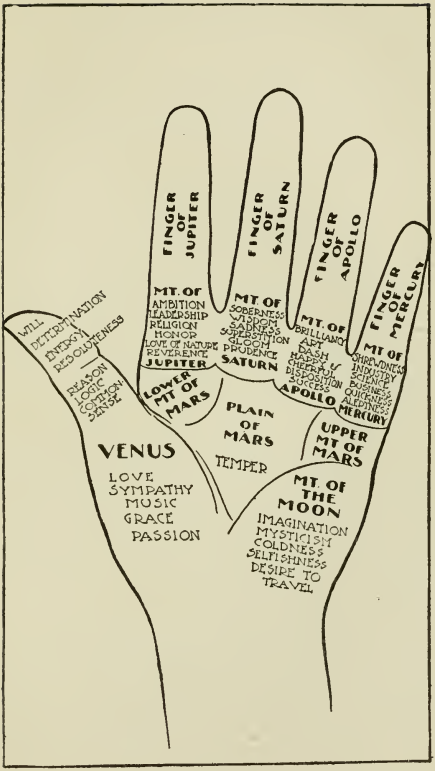
THE SEVEN TYPES OF HUMANITY

In nearly all hands there are on the palms fleshy pads or elevations called "Mounts." Each of them has its own name and meaning according to its location in the palm.

The following figure shows the location of the Mounts, together with what each stands for:

In some hands all the Mounts are discernible; in others the palm is flat, there is no Mount at all. But, in most individuals. you will find one Mount more conspicuously developed than the others, and in this case you judge the subject to belong to the type of humanity represented by that Mount.

Four of the Mounts, Jupiter, Saturn, Apollo and Mercury, are at the


FINGER OF JUPITER
FINGER OF SATURN
FINGER OF APOLLO
FINGER OF MERCURY
MT. OF AMBITION LEADERSHIP RELIGION HONOR LOVE OF NATURE REVERENCE
JUPITER
MT OF SOBERNESS WISDOM SADNESS SUPERSTITION GLOOM PRUDENCE
SATURN
MT. OF BRILLIANCE ART FAME MARRIED LIFE CHEERFULNESS DISCRETION SUCCESS
APOLLO
MT OF SHREWDNESS INDUSTRY SCIENCE BUSINESS QUICKNESS ALERTNESS
MERCURY
WILL
DETERMINATION
ENERGY
RESOLUTENESS
REASON
LOGIC
LOGICAL SENSE
LOWER MT OF MARS
PLAIN OF MARS
UPPER MT OF MARS
VENUS
LOVE
SYMPATHY
MUSIC
GRACE
PASSION
TEMPER
MT. OF THE MOON
IMAGINATION
MYSTICISM
COLDNESS
SELFISHNESS
DESIRE TO TRAVEL

base of correspondingly named fingers.

If the palm is flat, or, if all the Mounts seem equally developed. a finger often indicates the type the subject belongs to.

For instance, if the finger of Jupiter is abnormally long, the other fingers being normal, the subject may safely be classed as a Jupiterian. This is especially true if the finger of Jupiter is crooked in a lateral direction, or also if the other fingers appear to be leaning toward Jupiter. If the conditions just spoken of apply to the finger of Saturn, the subject is a Saturnian; if, to the finger of Apollo, an Apollonian, or, if to the finger of Mercury, a Mercurian.

One rarely meets with a pure specimen of any of the seven types. Most subjects are composites, but in nearly every instance, even among composites, there will be found one Mount,

or one finger strongly in the lead. In this case the subject must be classified as of that Mount—type, modified by the characteristics of his other predominant Mounts.

I—JUPITERIANS

A Jupiterian is ambitious. He wants to lead, to shine, to be praised. He is loud and blustery, but not quarrelsome. He possesses self-reliance and is not given to seeking advice from others.

He is warm-hearted, sympathetic, generous and despises miserliness. He is courteous and is greatly attracted toward the opposite sex.

Note: Throughout these lessons the personal pronoun is used only in the masculine gender. This is for brevity. In all cases what is said of one sex is intended to be applicable also to the other.

To proceed with the lesson, Jupiterians are fond of display, of pageantry. They revere and are great sticklers for custom and precedent. They are inclined to be religious, and honor is all in all to them. They observe law and order, and although aspiring to rule, they are essentially lovers of peace. Ancient lineage and family traditions count for much with them, but despite their pride and aristocratic leaning they are usually adored by the poor and oppressed, because they are eminently just and always ready to support the downtrodden.

They are predisposed to marry early in life, and their choice is usually one with whom they expect to be able to "show off." Disappointment in this respect is one of their greatest sources of unhappiness.

The besetting sin of Jupiterians is gluttony. Of course, comparatively

few real Jupiterians yield to this temptation, although most of them are epicures, but gluttony is a sting ever present and becomes the fruitful source of indigestion, gout, vertigo and finally apoplexy A very thick third phalanx of the finger of Jupiter is an infallible sign of gluttony.

II—SATURNIANS

Wisdom, prudence, foresight, caution, studiousness, sobriety, patience, indefatigable industry and economy are the chief good traits of this type of man.

His unenviable traits are cynicism, skepticism, suspicion, lack of veneration, melancholy, superstition, stinginess, dislike and jealousy of others, and malevolence to the point of gloating over the sufferings he inflicts.

The Saturnian loves solitude. He shuns society, is a profound student,

very fond of occult studies, also of mathematics, chemistry and physics. Agriculture and mining are his favorite pursuits.

Being prudent, cautious and conservative he rarely speculates. Real estate investments are preferred by him to gambling in stocks and bonds.

He is cold-blooded and repellent, scarcely even amorous and rarely marries.

He is independent, frets at restraint, cannot brook contradiction, but often allows himself to be led by permission when threats have failed to drive him.

His gloom is largely due to the fact that he is exceedingly bilious, and to this cause are to be attributed nearly all the ailments from which he suffers, those to which he is most subject being nervousness, paralysis (usually of the lower limbs), rheumatism, varicose veins and ear trouble.

It is from this type that most suicides and also many criminals are recruited.

III—APOLLONIANS

Not all Apollonians are artists, although it is customary to suppose them so. It is certain, though, that they all love beauty of form and color, but, according as the upper or middle or lower of the three world's rules, or as the first, second or third phalanx of the finger of Apollo is longest, or as the texture of the skin is fine, medium or coarse, or as any of the other cheirognomic conditions heretofore treated of prevails, the Apollonian will be either an artist or a merchant with rare good taste, or a shoddy, loud-mouthed pretender, with a taste for only vulgar beauty and garish colors. The following are characteristics of the Apollonian type:

He loves beauty, enjoys life, is bril-

liant, versatile, highly intuitive, sees through things quicker than others, adapts himself easily to all conditions, can make himself "all things to all men," has a knack of making much out of little, especially in matters of knowledge; is inventive and able to clothe old ideas in a new garb, making them appear to be his own; he is repelled by whatever lacks beauty, is fond of fine clothes, is warm in friendship, but very inconstant; attracts hosts of friends, who are anxious to serve him, but soon fall off on account of the neglect to which his inconstancy subjects them; he is very logical and expresses himself easily in clear terms, and is very frank; he is a quick money-maker, but spends just as quickly; he is religious, but not inclined to be fanatical; is quick tempered, but only for the moment, and is not resentful; he is fond of travelling; is honest and readily acknowl-

edges his faults. He is usually unhappy in marriage because he pitches his ideal of a wife too high.

If the finger of Apollo is nearly as long as Saturn, the subject inclines to take great risks in everything. He will stake life, liberty, money, reputation in pursuing his aims.

If Apollo is longer than the finger of Saturn, you have the reckless gambler.

If the finger of Apollo is, in addition, crooked, you have the tricky gambler.

IV—MERCURIANS

They are the quickest, shrewdest, most active of the seven types. From their ranks are recruited the great orators, scientists, doctors, lawyers, actors, teachers and business men.

If the finger of Mercury is crooked (indicating added shrewdness), and the color of the hand yellow from bil-

iousness, the subject is apt to be a bad Mercurian. It is such as these that constitute liars, swindlers, cheats, stock-jobbers, bank robbers, "get-rich-quick" schemers, pickpockets. But be not too quick to judge harshly. First examine the hands for all signs that tend to confirm this judgment, lest you lay yourself open to an act of injustice.

The general characteristics of the Mercurian type are shrewdness, unerring intuition in judging human nature, tireless energy, great skill in everything, thus making the Mercurian the victor in all sports and games in which dexterity and mental acumen rather than brute force are required; he is graceful, tactful, adroit, diplomatic, crafty, persuasive and especially astute in the use of "figureheads." Whenever you feel that there is a "power behind the throne" look for a Mercurian.

He is fond of the study of sciences, especially mathematics. He is a splendid mimic, but the two things that are pre-eminently his are shrewdness and quickness in judging human nature. For this reason fake clairvoyants, fortune tellers, psychics, spiritualists, in fact nearly all humbugs will be found to be Mercurians.

With the first phalanx of Mercury longest, look for the orator, writer, lawyer, teacher, actor.

With the second phalanx longest, look for the physician or scientist.

With the third phalanx longest, you have the shrewd business man; wherein Mercury differs from the other fingers, the second phalanx usually standing for business, the third for baser desires.

V—MARTIANS

This is the fighting type, whether

with the sword, the fist or the intellect.

You will see on the map of the Mounts at the beginning of this lesson, that there are an upper and a lower Mount of Mars as well as a Plain of Mars lying between them.

The lower Mount represents aggression; the upper Mount, resistance; the plain, if developed, sudden temper.

Nearly all hands show some martial development. If there is no such development at all the subject is one who allows himself to be trampled upon; is easily discouraged in the struggle for existence and is unable to make even brilliant qualities available.

The resistance of the upper Mount renders the Martian cool and collected under all circumstances; he retains presence of mind in danger and is never disheartened by defeat. A good upper Mount will enable even a dullard to succeed in life by dint of sheer perseverance.

Nearly all suicides have a deficient upper Mount of Mars.

The lower Mount greatly developed denotes one who loves strife, who "would rather fight than eat."

If, with a well-developed lower Mount there is no accompanying upper Mount, the subject will be hectoring bully who backs down as soon as his "bluff is called."

These are the general characteristics of the type: bravery, energy, determination, patience in enduring and suffering, brusqueness. Strenuousness is one of his principal traits. He is domineering, yet means well. He is generous, has a host of friends and is equally ready to fight or spend his money for them. He is fond of rough sports, and gives and demands fair play. He is proud and fond of show.

While not criminal by nature, he needs refining influences to keep him from becoming brutal. He is apt to

yield to drunkenness and lasciviousness, and if he becomes a murderer he does so in a brutal manner. If he steals, it is not for gain, but to have the wherewithal to gratify his passions.

VI—THE LUNARIANS

This is the coldest, least passionate of the types, but the most imaginative. Lunarians are extremely nervous, restless, fond of change and consequently of travelling, especially on water. They are dreamy, fanciful, idealistic and possess considerable facility of speech which, owning to their strong imagination, is full of quaint turns. They make good linguists, composers, musicians, fiction writers.

They lack self-confidence, are lazy, mentally as well as physically, and are selfish and ungenerous. Fickleness is

one of their chief traits. They always yearn for the unattainable and are melancholy, mystical, superstitious, phlegmatic and sensitive.

They eat much, but are not sensual nor amorous nor affectionate, and make poor marriage-mates.

When their imagination is excessive Lunarians incline to insanity. The asylums are filled with them, just as the prisons are filled with Saturnians and Mercurians.

With their bad side developed, Lunarians are liars, deceitful, hypocritical, mean, cowardly, insolent and, without being passionate are subject to nymphomania or satyriasis on account of their exuberance of vile imaginings.

VII—VENUSIANS.

This is the handsomest, most cheerful, lovable and attractive of the seven types. A good Venusian is sym-

pathetic, soulful, ardent, unselfish, tender, affectionate, generous, constant and full of passion held in check by a magnanimous heart.

He is fond of amusement, dancing and society; is careless, improvident and apt to pursue pleasure to the neglect of his more permanent interests. He is bright, vivacious, effervescent, cares little for riches, less for ambition and loves the beautiful rather than the useful.

He is honest, truthful, forgiving and though often deceived, retains his generosity.

The Mount of Venus is also called the Mount of Melody, for the Venusian loves music, especially of the gay sort.

By a strange irony the Venusian makes a splendid tragic actor, while the sombre Saturnian is good at comedy. In his writings also the Venusian pursues a sad strain.

In a bad development Venusians yield to low appetites, have a vulgar, debased taste, love low, obscene literature and pictures and ribald talk and are conscienceless débauches.

NOTE.—Each Mount-type must be read in conjunction with the Cheirognomic characteristics contained in the preceding lessons. In this way the student will soon be able to tell the difference between, say, a Jupitarian with long fingers and one with short fingers, one with hard hands and one with hands of an elastic consistency, etc.

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